



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

OZZY OSBOURNE SCREAM



HAL • LEONARD

A5 G5 E5 A5 G5 E5 Bb5 A5 G5 E5 A5 G5 E5 Bb5 C5 Bb5 A5 G5 E5 A5 G5 E5 Bb5

P.H. Harm. ---| P.H.

5 5 5 3 0 5 5 3 0 6 5 5 5 3 0 5 2.2 4 5 8 10 8 8 5 5 5 3 0 5 5 3 0 6

Pitch: F E E F

*Harmonic located approx. two-tenths the distance between the 2nd & 3rd frets.

A5 G5 E5 A5 G5 E5 Bb5 C5 Bb5 A5 G5 E5 A5 G5 E5 Bb5

Gtr. 5 (dist.)

f

12 13 15 12 14 15 12 14 15 13 15 17 13 15 15 (15) 15 (15) 15 (15) 15 (15) 12 15

Gtr. 4

Harm. ---| P.H.

5 5 5 3 0 5 5 5 5 8 10 8 8 5 5 5 3 0 5 5 3 0 6

Pitch: E F

A5 G5 E5 A5 G5 A5 Bb5 C5 Bb5 A5 G5 E5 A5 G5 E5 Bb5

(15) 15 14 15 17 15 14 12 14 15 13 12 10 12 13 12 10 9 10 12 10 9 7 9 10 9 7 6 7

Harm. ----| P.H.

5 5 5 3 0 5 2.2 4 5 8 10 8 8 5 5 5 3 0 5 5 3 0 6

Pitch: E E F

C5 Bb5 E5 C5 Bb5 E5 Db5 C5 E5 Db5 C5 E5

Eb5

let ring -----| let ring -----| let ring -----| let ring -----|

Slower ♩ = 76

Gtr. 5 tacet

E5

D5

E5

D5

E5

D5

E5

D5

Gtr. 4 **Riff B**

1. I'm a

End Riff B

Verse

Gtr. 4 tacet

E5

D5

E5

D5

E5

D5

rock star, I'm a deal - er. I'm a ser - vant, I'm a lead - er. I'm a sav - ior, I'm a sin - ner. I'm a

kill - er, I'll be an - y - thing you want me to be. Si - lent as a wit - ness, make your heart race with a death kiss. I'm a

sol - dier in a blood war in the peace corp. — I am ev - 'ry - thing you'll ev - er be. 2. A

Gtr. 4

Verse

Gtr. 4: w/ Riff B (1 1/2 times)
2nd time, Bkgd. Voc.: w/ Voc. Fig. 1
2nd time, Gtr. 7: w/ Riff D (2 times)

E5 D5 E5 D5 E5 D5

los - er, num - ber ze - ro. Play the vic - tim, end up a he - ro. I'm a teach - er, preach - er, li - ar.
an - swers for the bruis - es. Full dis - clos - ure, no ex - cus - es. O - pen hand - shake, clean slate, no hate.

*Gtr. 6
Riff C
End Riff C

*Synth. strings arr. for gtr.

E5 D5 E5 D5 E5 D5

I am an - y - thing, - ev - 'ry - thing. Mov - er and a shak - er, the op - pres - sor, stim - u - lat - or. I'm a
Liv - ing his - to - ry, - mis - er - y. In - for - ma - tion, rev - o - lu - tion, load - ing up for ex - e - cu - tion. Push the

E5 D5 E5 D5 N.C. D5

cow - ard, I'm a fight - er. } Yeah, I'm ev - 'ry - thing. You are me, I am you. Ev - 'ry - thing is
but - ton, pull the trig - ger. }

Gtr. 1
mf

Gtr. 4
**Vol. swell

Chorus

Gtr. 1 tacet
3rd time, Gtrs. 5 & 6 tacet

D5 E5 D5 E5 D5 E5 D5 E5 C#5 E5 C#5 E5 C#5 F#5 G5 F#5 G5 B5

break - ing, no mis - tak - ing, it's all chang - ing. Tear it down, watch it all start burn - ing.

Gtr. 4

D5 E5 D5 E5 D5 E5 F#5 G5 D/F# G5 D/F# G5 C#5 E5 C#5 E5 C#5 E5 C5 N.C.

All that's done is done, just let it lie. It's a rev - e -

let ring - let ring - *

*Random harmonics sound while muting strings.

D5 E5 D5 E5 D5 E5 D5 E5 C#5 E5 C#5 E5 C#5 F#5 G5 F#5 G5 B5

la - tion, cel - e - bra - tion, grad - u - a - tion. Times col - lide, watch the world a - wak - en.

7 9 9 7 9 9 7 9 9 7 9 9 6 9 9 6 9 9 6 6 4 5 5 5 4 5 5 4

D5 E5 D5 E5 D5 E5 F#5 G5 D/F# G5 D/F# G5 C#5 E5 C#5 E5 C#5 E5 C5 N.C. C5 N.C.

All the past regrets from days gone by. Let it go, let it die.

let ring - let ring -

***w/ echo set for quarter-note

[illegible]

E5 D5 E5 D5

3. It's a

End Riff D

P.M.-----4

5 5

Verse

Gtr. 7: w/ Riff D (2 times)
E5

D5 E5 D5 E5 D5

new day for the face-less, take the torch-es from the use-less. First a-mend-ment sec-ond guess-es, all de-

Voc. Fig. 1 End Voc. Fig. 1

(Ah.)-----

Bkgd. Voc.: w/ Voc. Fig. 1

E5 D5 E5 D5 E5 D5

pen-dent. I'll do an-y-thing to help you. Fall-en cross-es, new al-li-ance. Deep-er think-ers, mod-ern sci-ence. O-pen

Gtr. 5

mf

5 5 5 5 5 7 7 7 7 9 9 9 15 14 15 14 12

D.S. al Coda 1

E5 D5 Gtr. 5 tacet C5 D5

guest list, all in-clu-sive, no one los-es. Ev-'ry-thing you al-ways want-ed. 4. Hon-est

Gtr. 5

11 (11) (11)

Gtr. 4

Harm. - -4

2.3 2.3 5 7 5

Pitch: E
*Harmonic located approx. three-tenths the distance between the 2nd & 3rd frets.

♢ Coda 1

Guitar Solo

C5 N.C. C5 D5

let it die. _____

Gtr. 5

f w/ wah-wah fdbk.

Gtr. 4

Rhy. Fig. 1

*w/ echo set for quarter-note regeneration w/ 2 repeats.

G5 D/F# E5 D5 E5

1 hold bend

End Rhy. Fig. 1

P.M.

Gtr. 4: w/ Rhy. Fig. 1

C5 D5

Gtr. 5

G5 E5 A5 E5 G5 E5 Bb5 A5 G5 E5 A5 E5

P.M.-----| P.M.-----| P.M.-----|

1/2 1/2 1/2 1/2 1/2 1/2 1/2

15 0 0 0 0 17 0 0 0 0 15 0 0 0 0 18 18 17 15 0 0 0 0 17 0 0 0 0

G5 E5 Bb5 A5 G5 E5 A5 E5

P.H.-----|

1/2 1/2 1/2 1/2 1/2 1/2

15 0 0 0 0 18 18 17 15 0 0 0 0 17 0 0 0 0

Pitch: F F# E F

G5 E5 Bb5 E5 A5 G5 E5 A5 E5 Bb5 E5 C5

P.H.

1/2 1/2 1/2 1/2 1/2 1/2 1/2

15 0 0 0 0 18 17 15 0 0 0 0 17 0 0 0 0 18 0 0 0 0 20

Pitch: E F

(♩ = ♩)

C#5 E5 C5 E5 D5 E5 D5 E5

Gtr. 5

9 12 9 12 10 13 10 13

Gtr. 4

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

6 4 6 4 7 5 7 5

F5 *8va* E5 F5
 grad. bend grad. release
 12 12 17 1 1 1/2 (17)
 9 9 0 0 7 7 0 0 10 10 0 0 10 10 10 10
 7 7 0 0 8 8 0 0 8 8 8 8

C#5 E5 C5 E5 D5 E5 D5 E5
 8va
 16 17 16 16 17 16 14 16 14 16 14 12 14
 3 3 3 3 3 3 3 3
 P.M. --- P.M. --- P.M. --- P.M. ---
 6 6 0 0 6 6 0 0 7 7 0 0 7 7 0 0
 4 4 0 0 4 4 0 0 5 5 0 0 5 5 0 0

F5
 8va
 14 1 1 1/2 grad. release
 (14) 12 19 1 1/2 (19)
 3 3 3 3
 P.M. --- P.M. ---
 9 9 0 0 7 7 0 0 10 10 10 10 0 0 22
 7 7 0 0 8 8 0 0 8 8 8 8

(♩ = $\frac{3}{4}$)

Gtr. 4: w/ Rhy. Fig. 2

E5

F5 D5 F5 E5

D5 F5 D5 E5

F5 D5 F5

8va

Gtr. 5

(♩ = ♩)

E5

F6

F5

Slower ♩ = 76

E5

D.S.S. al Coda 2

Ev-'ry-thing is

8va

Gtr. 5

Gtr. 6

Gtr. 4

⊕ Coda 2

Outro

Begin fade

Fade out

E5

D5

Gtr. 4 tacet
Em7(no3rd)

C/E

Em

*Piano arr. for gtr.

from Ozzy Osbourne - *Scream*

Let Me Hear You Scream

Words and Music by Ozzy Osbourne and Kevin Churko

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately fast ♩ = 131

N.C. **G5 E5 Bb5 E5 G5 E5 Bb5 E5 G5 E5 Bb5 E5

*Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f steady gliss.

T
A
B

*Two gtrs. arr. for one. **Chord symbols reflect overall harmony.

G5 N.C. Em Em(maj7)

Let me hear you scream. — (Scream.) —

Riff A

Gtr. 2 (dist.)

f

Riff A1

Gtr. 3 (dist.)

mf

Gtr. 1

Rhy. Fig. 2

steady gliss.

P.M. - 1 P.M. P.M. P.M. - - - - - 1 P.M. P.M. P.M. - - - - -

Em7 A/E End Riff A

End Riff A1

End Rhy. Fig. 2

Verse

Gtr. 3 tacet
2nd time, Gtr. 2: w/ Riff C

1st time, Gtr. 2 tacet

Em Em(maj7)

1. I'm black and bruised, _____ beat up but still, _____
2. I'll pull you up _____ and beat push you _____ right _____

Gtr. 2

Riff B

Gtr. 4 (dist.)

mp

Gtr. 1

Rhy. Fig. 3

P.M.

Em7 A/E

I back take in the your blows. place.

Gtr. 4 End Riff B

7 6

Gtr. 1 End Rhy. Fig. 3

0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0 0 5 7 3 5 0 5 7 3 5 0 0 6 6 5 5

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 4: w/ Riff B (3 times)

Em Em(maj7) Em7 A/E

'Cause all I need is blood and sweat and skin and bones. I'll take you down and wipe that smile right off your face.

Gtr. 2

8 10 8 9 7 9 8 7 10

Em Em(maj7)

I'll take this rage, rat tle your cage, I'll watch you break, you're mine to take.

Gtr. 2 Riff C mp

7 9 7 9 7 9 9 9 9 9 9 9 8 9 8 9 8 9 9 9 9 9 9 9

Gtr. 5 (dist.) mf

7 6

Em7

A/E

Gtr. 5 tacet

Em

no - bod - y said it's eas - y. It's do or die,
Don't blink, you just might miss it. It's all or noth -

Gtr. 2

P.M. -----| P.M. ----| P.M. - -| P.M. -----|

7 9 7 9 7 9 9 9 9 9 9 9 6 9 6 9 6 9 9 9 9 8 7 9 7 7 9 7 9 9 9 9 9 9 9

Gtr. 5

5 4

Gtr. 1

Rhy. Fig. 4

P.M. -----| P.M. P.M. P.M. -----| P.M. -----|

0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0 0 0 0 3 5 0 3 5 0 3 5 0 0 6 6 5 5 0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0

Em(maj7)

Em7

A/E

on - ly the strong sur - vive. Get read - y for the
ing, no - where left to run. Are you read - y for the

Gtr. 2

End Riff C

P.M. -----| P.M. -----|

6 9 6 9 6 9 9 9 9 9 9 9 7 9 7 9 7 9 9 9 9 9 9 9 6 9 6 9 6 9 8 7 9 7 9 7 10 9

Gtr. 1

End Rhy. Fig. 4

P.M. -----| P.M. P.M. P.M. -----|

0 0 3 5 0 3 5 0 3 5 0 0 3 3 0 0 0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0 0 0 0 3 5 0 3 5 0 3 5 0 0 6 6 5 5

C5

last _____ stand. _ Get read-y, I'm _ your hang - man. ____
last _____ fight? _ Get read-y with the war _____ cry. ____

Riff D

P.M. - † P.M. - † P.M. - †

Rhy. Fig. 5

P.M. - +

*w/ delay

delay off
steady gliss.

*Set for eighth-note regeneration w/ 3 repeats.

♫ Chorus

Gtr. 2 tacet
E5

scream like you want _____ it! (Want _____ Let me hear you

Riff E

Gtr. 3

Rhy. Fig. 6

Gtr. 1

Gtr. 3: w/ Riff E (1 1/2 times)
G5

Bb5

A5

E5

yell like you mean _ it! Mean ____ If you gon - na go down, ...loud, go... go...

End Rhy. Fig. 6

15

...strong, go... ...proud, go... ...on, go... hard or go... home! Let me hear you...

G5 A5

Gtr. 3

P.M.

Gtr. 1

P.M. - 4

steady gliss.

*w/ echo set for half-note regeneration w/ 1 repeat.

To Coda

Gtr. 3 tacet

E5

Bb5

(Let me hear you... Let me hear you...)

Gtr. 1

P.H.

**As before. Pitch: F

E5

A5

N.C.

Let me hear you... Let me hear you

P.M. P.M. P.M.

1.

Interlude

Gtr. 1: w/ Rhy. Fig. 2
 Gtrs. 2 & 3: w/ Riffs A & A1

Em

Em(maj7)

Em7

A/E

scream! _

Gtr. 5

*w/ echo set for half-note regeneration w/ multiple decaying repeats.

2.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G5 E5 Bb5 E5 G5 E5 Bb5 E5 G5 E5 Bb5 E5 G5 E5 Bb5 E5

scream! _

Gtr. 6

f steady gliss.

***Harm. --- steady gliss.

6 6 6

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 0

15 15 0 0

**w/ echo as before

***While slurring notes w/ fret-hand, produce random harmonics by lightly touching 3rd string with pick-hand ring finger; beginning very close to bridge and gradually sliding toward middle pickup.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

G5 E5 Bb5 E5 G5 E5 Bb5 E5

8va --- loco

6

15 19 22 19 15 17 15 17 19 17 13 12 15 17 15 10 12 10 12 12 8 8 10 12 10 8 9 10 9 7 10 7

G5 E5 Bb5 E5 G5 E5 Bb5 E5

6 6 6 3

P.M. --- P.M. --- P.M. --- steady gliss.

8 10 8 7 9 7 6 7 9 7 8 10 8 7 9 7 6 7 9 7 6 9 7 5 4 5 7 5 4 7 5 4 5 4 5 4 5 4 5 4 5 4 5 4 17

G5 E5 Bb5 E5 G5 E5 Bb5 E5

1/2 1/2 1 1 1

14 (14) 12 14 12 14 12 14 (14) 12 14 12 14 12 14 12 14 15 12 14 (14) 12 14 (14)

from Ozzie Osbourne - *Scream*

Soul Sucker

Words and Music by Ozzy Osbourne and Kevin Churko

Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Intro
Slowly ♩ = 76

Gtr. 1 (dist.) *G5 E5 G5 E5 G5 E5

Soul, _ soul _ suck - er. Soul, _ soul _ suck - er. Soul, _ soul _ suck - er.

mf w/ talk-box

TAB

3 3 0 0 3 3 0 0 3 3 0 0

**Gtrs. 2 & 3 (dist.)

Riff A

f 1/2 1/2 P.M. - - - -|

TAB

3 3 2 0 2 0

*Chord symbols reflect implied harmony.
**Composite arrangement

§

G5 E5 G5 E5 G5 E5

Soul, _ soul _ suck - er. Soul, _ soul _ suck - er. Soul, _ soul _ suck - er.

1/2 1/2 1/2 1/2 1/2 1/2

3 3 0 0 3 3 0 0 3 3 0 0

End Riff A

P.M. - - - -| P.M. - - - -| P.M. - - - -|

1/2 1/2 1/2 1/2 1/2 1/2

3 3 2 0 2 0 3 3 2 0 2 0

Verse

*Gtr. 1: w/ Riff A (2 times)
2nd time, Gtrs. 2 & 3: w/ Riff A (2 times)

G5 E5 G5 E5 G5 E5 G5 E5

1. Your cold words deaf - en, and si - lence long for - got - ten, the log - ic nev - er re - claimed. ____
2. You bite down deep - er. Your tongue can cut my heart out. You've passed the point of re - turn. ____ Huh!

Gtrs. 2 & 3

2
5
6 12

*Talk-box off

1st time, Gtrs. 2 & 3: w/ Riff A

G5 E5 G5 E5 G5 E5 G5 E5

The an - ger ris - es, some - times there's no sur - ren - der. No white flag flies, you won't like me when I'm an - gry.
The storm - light - ens, get read - y for the whip-lash. Don't think, don't speak, don't. My pa - tience turns to vi - lence.

**w/ echo set for eighth-note regeneration w/ 1 repeat.

Chorus

3rd time, Gtr. 1 tacet

E5 C5 E5 A5 E5 Bb5 A5 E5 G5 N.C.

Stop talk - ing to me just like I don't e - ven bleed. This cross is heav - y when you're my soul suck - er.

Riff B

Gtr. 4 (dist.)

mf

10/12 12 (12)/13 13 (13)/15 15 (15)/17 17

End Riff B

Gtrs. 2 & 3

let ring -!

P.M. - 1

1/2 1 3 6

0 7 0 7 0 5 5 0 0 5 5

E5

C5

E5

A5

E5

Bb5

A5

E5

N.C.


N.C.

Get — out of my face, the past is run-ning in place. The sliv-ers cut me as you suck the soul right out of

Gtrs. 2 & 3

P.M. - 4

1/2

To Coda 1 

To Coda 2

Interlude

E5

G5

E5

C5

E5

E5

D5

E5

E5

C5

E5

E

5 D5

1000

1000

The musical score consists of two systems. The first system features a vocal melody in treble clef with lyrics "me. __ Ah. __ Soul suck-er. Ah. __". The second system shows a piano accompaniment in treble clef, primarily consisting of chords and arpeggios. Fingerings are indicated by numbers 1 through 5. Dynamics include accents (^) and markings like "P.M.", "P.M. - l", and "P.M.". A key signature change from one sharp (F#) to no sharps or flats (C major) occurs between the two systems.

⊖ Coda 1

E5

G5

E5

D5

Faster ♩ = 174

Gtr. 2

Gtr. 3

Gtr. 3

P.M. -- - P.M.

grad. bend

8va

fbk.

loco

1/4

1/2

Pitch: G

12

Interlude

Gtrs. 2 & 3

N.C. A5 G5 D5 E5 N.C. A5 G5 D5 E5

Gtr. 2

N.C. A5 G5 D5 E5 D5 E5 D5 E5 D Em D Em D Em

Gtr. 3

Gtrs. 2 & 3

E5 D5 E5 F5 E5 D5 E5 F5

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

E5 D5 E5 F5 E5 D5 E5 F5

I'm just a sol - i - tar - y man who wants to live.

E5 D5 E5 F5 E5 D5 E5 F5

A qui - et life be - fore when I cease to ex - ist.

G5 F5 Ab5 G5 F5 Ab5

I don't need re - sis - tance _ for the things _ I can't con - trol. _____

Gtrs. 2 & 3

P.M. -----|

5 5 5 5 5 5 5 5 5 5 3 1 X 6 4 5 5 5 5 5 5 5 5 5 5 3 1 X 6 4

G5 F5 Ab5 G5 Ab5 Bb5 C5 C#5 D5

Just turn a - way _ and let _ it go, _ _ _ _ _ yeah. _ _ _ _ _

*Gtr. 4 (dist.)

f

1 8 9

*Solo was originally tracked on a gtr. tuned down one step. Arranged here in the same tuning as all other gtrs. (tuned down 2 1/2 steps) to maintain continuity.

Gtrs. 2 & 3

P.M. -----|

5 5 5 5 5 5 5 5 5 5 3 1 X 6 4 5 6 8 10 8 11 9 12 10

Guitar Solo

E5 D5

8va

5 6 5 5 6 5 3 6

T T T T T T

21 22 21 22 24 22 21 19 21 19 21 22 21 19 17 19 17 19 21 19 17 15 17 15 17 19 17 15 14 15 14 15 17 15 14 12 14 12 14 15 14 12 10

P.M. -----|

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 5 (5) 1/2

E5 D5 E5

8va - - - - -

tr *loco*

T

12 10 14 12 10 9 10 9 10 12 10 9 7 9 7 10 9 7 10 8 10 8 7 (8) 6

1/2 1/2 1/2

14 14 (14) 12 14 (14) 12 14 (14) 12 14 (14)

P.M. - - - - -

7 2 2 2 2 2 2 2 2 5 (5)

D5 E5 D5

1/2 1/2 1/2 1/2 1 1/2 1

12 14 (14) 12 14 12 14 (14) 12 14 (14) 12 14 (14) 12 15 (15)

P.M. - - - - -

2 2 2 2 5 (5) 7 2 2 2 2 2 2 2 5

Free time

8va - - - - -

5 5 5 6 6

(15)

6 14 15 17 15 14 16 14 16 17 19 17 16 19 16 17 19 16 18 19 21 19 18 21 19 20 22 20 19 20 22 19 21 22 24

grad. bend

1/2

(5) (5) (5)

A tempo

D.S.S. al Coda 2

8va -

E5 G5 E5 G5 E5

Gtr. 4

Gtr. 1

Soul, _ soul _ suck - er. Soul, _ soul _ suck - er.

w/ talk-box

1/2 1/2 1/2 1/2

Gtrs. 2 & 3

P.M. --- P.M. --- P.M. ---

(5) 2 22 3 3 2 2 3 3 2 2

⦿ Coda 2

E5 G5 E5 D5 G5 E5 G5 E5

Gtr. 1

Soul, _ soul _ suck - er. Soul, _ soul _ suck - er.

w/ talk-box

1/2 1/2 1/2 1/2

Gtrs. 2 & 3

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

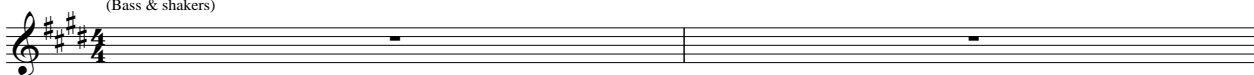
1/4 1/2 1/2

2 2 5 (5) 2 5 17 3 3 2 2 3 3 2 2

Life Won't Wait

Words and Music by Ozzy Osbourne and Kevin Churko

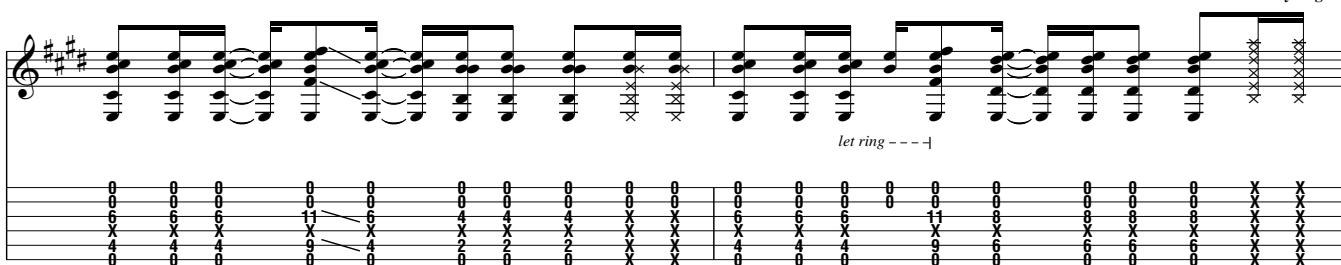
(Bass & shakers)



Emaj7

**Chord symbols reflect implied harmony.

End Rhy. Fig. 1



Emai7



E Esus2 Esus4 Emaj7 E6 Esus2 E6 E5

Time will kill all the pain. Fate will cure the de - cay of all this blind am - bi - tion.

Pre-Chorus

E6 Esus2 Emaj7 A5 E5 A5 E5 A5 E5 A5 E5 A5 E5 A5 E5 B5

The greed brings us to - geth - er. Stay strong, stay true.

*Gtr. 2 (elec.)

Rhy. Fig. 2

f w/ dist. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*Doubled throughout

A5 E5 A5 E5 A5 E5 A5 E5 A5 E5 A5 E5 A5 E5 B5

Be brave, it all comes down to you.

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: tacet

E Esus2 Esus4 Emaj7 E6 Esus2 E6 E5 E6 Esus2 Emaj7

Riff A

Gtr. 3 (elec.)

8va

End Riff A

mf w/ clean tone H.H. let ring --- | let ring --- | let ring --- | let ring ---

0 (12) 5 (17) 7 (19) 8 (20) 4 (16) 5 (17) 4 (16) 7 (19) 8 (20) 9 (21) 8 (20) 7 (19) 5 (17)

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

2nd time, Gtr. 4: w/ Fill 1

E Esus2 Esus4 Emaj7 E6 Esus2 E6 E5 E6 Esus2 Emaj7

2. Try to just let it go. know that jus-tice moves slow, but it comes in the end.

3. I'm watch-ing the change. Who will car-ry the flame? It all feels ver-y strange.

Gtr. 3 *8va* -

H.H. -

let ring - let ring - let ring - let ring -

(5 (17)) 4 (16) 5 (17) 7 (19) 4 (16) 5 (17) 4 (16)

Gtr. 4 (elec.)

mf
w/ dist.

9 10 7 10 7 9 10 9

Gtr. 4 tacet

E Esus2 Esus4 Emaj7 E6 Esus2 E6 E5 E6 Esus2 Emaj7

Rise, the guilt-y will fall. Stay, they can't take it all. They want the un-im-por-tant, it's love they leave be-hind.

Dreams that men can be good, faith to live as we should. And know we're all con-nect-ed, we give our-selves the pow-er.

8va -

H.H. -

let ring - let ring - let ring - let ring -

5 (17) 4 (16) 5 (17) 7 (19) 8 (20) 5 (17) 4 (16) 7 (19) 8 (20) 9 (21) 9 (21)

Gtr. 2

(9)

Fill 1
Gtr. 4

mf

9 (9) 8 6 4

*Vol. swell

To Coda

A5 E5 A5 E5A5 E5 A5 E5 A5 E5 A5E5 A5E5 A5 E5B5 A5 E5A5E5 A5E5 A5 E5 A5 E5A5 E5A5E5 A5 E5 B5

Chorus

Ev-'ry sec-ond you throw a - way, _____ ev-'ry min-ute of ev - 'ry day. _____

Gtr. 2

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has three sharps (F#, C#, G#), indicating the key of D major. The time signature is 2/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two measures with a double bar line and a repeat sign. The system ends with a double bar line and the text 'P.M. ----'.

[illegible]

*w/ echo set for quarter-note regeneration w/ 2 repeats.

Don't get caught in a mem - 'ry, 'cause life won't wait for you. No, life won't wait for you, my -

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The melody is written in a single staff with a treble clef. The guitar accompaniment is written in a single staff with a treble clef. The score is divided into four measures. The first measure contains the vocal melody and the guitar accompaniment. The second and third measures contain only the guitar accompaniment, which is a simple chord progression. The fourth measure contains the vocal melody and the guitar accompaniment. The guitar accompaniment is a simple chord progression, with the first measure containing the chords 2/4, (4)/6, and (6)\, and the fourth measure containing the chords 2/4, 4, (4)/6, and 9.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 10 measures of the piece. The second system contains measures 11 through 17. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#). The bass line is written in bass clef. The first system ends with a double bar line. The second system begins with a double bar line and continues with measures 11 through 17. The piece concludes with a final double bar line at the end of measure 17.

**As before

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 4 tacet
Gtr. 3: w/ Riff A

D.S. al Coda

E Esus2 Esus4 Emaj7 *E6/C# Esus2/C# E6/C# E5/C# E6/C# Esus2/C# Emaj7/C#

— friend.

*Chord symbols reflect overall harmony, next 2 meas.

Coda

Chorus

C#5 N.C. B5

Ev - 'ry day that you wait you're fall - ing fast - er. No slight of hand, _ no twist of fate,

Gtr. 2

P.S. P.M. -----]

8va γ loco Harm. **

Pitch: E

**Harmonic located approx. three-tenths the distance between the 2nd & 3rd frets.

N.C. A5

no ev - er af - ter. When it's gone _ it's gone, a fight to the bit - ter end. _

8va γ loco Harm. Harm. Harm.

P.S. P.M. -----]

Pitch: A

F#5 E/G# A5

Life won't _ wait _ for _ you. No, life won't _ wait _ for _ you, my _

Gtr. 4

2 4 (4) 6 9

Gtr. 2

Interlude

Gtr. 4 tacet

D5 E5 D5 F5 D5 E5 D5 F5 E5 D5 G5 A5 G5 Bb5 G5 A5 G5 Bb5 E5 G5

friend.

Riff B

Gtr. 2

P.M. P.M. P.M. P.M. -- 4 1/2 5 3 5 0 3 6 0 3 5 0 3 6 0 0 5 3

Gtr. 4

B5 C5 B5 D5 B5 C5 B5 D5 A5 B5 C5 D5 C5 D5 G5 A5

f 0 x 19

Gtr. 2

P.M. P.M. P.M. P.M. ----- | P.M. P.M. P.M. P.H. 1 2 3 0 2 5 0 2 3 0 2 5 0 0 2 3 5 5 0 5 0 7 0 3 0 3 0 5 0 3 Pitch: F

End Riff B

Guitar Solo

Gtr. 2: w/ Riff B

D5 E5 D5 F5 D5 E5 D5 F5 E5 D5 G5 A5 G5 Bb5 G5 A5 G5 Bb5 E5 G5

Gtr. 4

let ring ----- | 3 5 0 5 8 0 8 10 0 10 12 0 12 15 0 15 12 0 12 15 0 15 17 12 15 1/2 (15) 12/17

B5 C5 B5 D5 B5 C5 B5 D5 A5 B5 C5 D5

8va -----

P.H. 15 17 15 12 15 12 17 15 12 17 15 12 16 15 12 16 15 12 16 15 14 14 5

Pitch: E

C5 D5 G5 A5

8va -

13 12 15 12 14 16 14 16 18 15 17 18 15 17 19 15 17 19 17 19 20 17 19 20 19 20 22 19 20 22 22

Interlude

E5 B5 C5 G5 A5 E5 B5 C5 G5 A5 E5

8va -

Gtr. 4

grad. bend

(22)

loco

P.S.

Gtr. 5 (elec.)

mf

w/ dist. grad. bend

22

15ma -

fdbk.

loco

P.S.

Gtr. 2

x 2 2 x x 4 5 5 x x 5 x x 2 2 2 2 2 x x 4 5 5 x x x x 5 x x 2 2 2

B5 C5 G5 A5 E5 B5 C5 G5 A5 E5

Gtrs. 4 & 5

fdbk.

P.S.

Gtr. 2

x 2 2 x x 4 5 5 x x 5 x x 2 2 2 2 2 x x 4 5 5 x x x x 5 x x 2 2 2

Gtrs. 4 & 5 tacet

F5

E5

F5

Gtr. 3

let ring throughout

Gtr. 2

Gtr. 3 tacet

E5

Gtr. 2

Outro

Gtr. 1: w/ Rhy. Fig. 1 (5 times)

Gtr. 2 tacet

*E

Esus2

A

B/D#

C#m

B

C#m

B/D#

Life won't wait ____ for ____ you, ____ my friend. ____

*Chord symbols reflect overall harmony.

E

Esus2

A

B/D#

C#m

B

C#m

B/D#

Life won't wait for ____ you, ____ my friend. ____

Riff C

End Riff C

Gtr. 3: w/ Riff C (2 times)

E Esus2 A B/D# C#m B C#m B/D#

Life won't wait ____ for ____ you, _ my friend. ____

Gtr. 4

mf

*Vol. swell

E Esus2 A B/D# C#m B C#m B/D#

Life won't wait ____ for ____ you, _ my friend. ____

E Esus2 A B/D# C#m B C#m B/D#

Gtr. 3 *8va* --- 7

let ring -----|

(5(17))

Gtr. 4

from Ozzie Osbourne - *Scream*

Diggin' Me Down

Words and Music by Ozzy Osbourne, Kevin Churko and Adam Wakeman

Gtrs. 1 - 7: Tune down 2 steps:
(low to high) C-F-B \flat -E \flat -G-C

Gtr. 8: Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately $\text{♩} = 119$

*Am7 Badd4/A B \flat (#11)/A Am(add9)

Gtr. 1 (acous.)

mf
let ring throughout

T
A
B

0 10 9 8 0 8 9 10 0 9 8 7 0 7 8 9 0 8 7 6 0 6 7 8 0 7 5 0 0 5 7

*Chord symbols reflect implied harmony.

Am7 Badd4/A B \flat (#11)/A Am(add9)

rit.

0 10 9 8 0 8 9 10 0 9 8 7 0 7 8 9 0 8 7 6 0 6 7 8 0 7 5 0 0 5

Slower $\text{♩} = 108$

B7 C(#11) C Am7 Am6 Am Bsus4 B

w/ fingers

0 2 4 0 2 4 0 7 5 0 7 5 0 5 0 8 8 5 7 5 5 5 5 4 5 4 5 4 4 4

2 4 4 3 5 0 5 0 0 5 2 4 4 4 4

B7 C(#11) C C#sus4 C#m C5 C(#11) C

rit.

0 2 4 0 2 4 0 7 5 0 7 5 0 5 5 7 6 7 5 6 6 5 8 5 8 5 7 5 5 5

2 4 4 3 5 0 5 0 4 6 6 6 6 5 5 5 5 5 5

Tempo 2

Am6 Am7 Am6 Am Em11 Dadd4 D♭m11 C(#11) Badd4

string noise

E5 E5(#11) E5 E5(#11)

Free time

Gtr. 1 tacet

E5 E(b5)

Gtr. 3 (elec.)

* w/ dist. fdbk. *mf*

(6)
Pitch: F
*Vol. swell

Gtr. 2 (elec.)

mp
w/ fuzz
fdbk. ----- |

E5 E(b5)

fdbk. ----- |
w/ bar
grad. ascent +1

(6)
Pitch: F

fdbk. fdbk.

Pitch: F

E5 E(b5)
Riff A1

E(b5)

A5 G5 A5 G5

E5

E(b5)

E5 G5 A5

Riff A

f
w/ dist.

w/ dist.

P.M. - -|

1/2

Gtr. 3

E5

E(b5)

A5

G5

A5

G5

Musical score for the piece "Gai, 3". The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next four notes: a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The melody then continues with a quarter note F#4, a quarter note E4, and a quarter note D4. The score concludes with a double bar line.

Gtr. 2

Gu. 2

0 6 7 7 6

7 5 5 3 5 3

*Gtr. 4 (elec.)

 f

w/ dist.

P.M. -----|

P.M. -----

[illegible]

*Two gtrs. arr. for one.

E5

E(b5)

E5

G5

A5

End Riff A1

End Riff A

E5

F5 E5 F5

Grtr. 2: w/ Riff C
E5

F5 E5F5 E5 G5 A5

turn off their cries, — ig - nore a new gen - o - cide? — So come on, Je - sus, we're

Grtr. 4

P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 8 8 0 8 2 2 2 2 2 2 2 2 2 2 5 7

0 0

§

B \flat 5 A5 G5 E5 G5 E5 E(b5) E5 G5 A5

all here wait - ing just for You. _____

P.M. -----| P.M. -----| P.H. 1 1/2

8 6 7/8 5/6 7 5 2 5 0 6/7 7 6 2 5 7 5 22

Pitch: E

Chorus

E5 G5 E5 C5 A5 B \flat 5 A5 E5 B \flat 5 A5 E5 A5

How ____ long ____ must we keep on wait - ing? The faith - ful and blind ____ are { keep - in' me, keep - in' me }
bring - in' me, bring - in' me } down.

P.M. -----| P.M. 1/2 1/2 P.M.

2 0 2 5 2 5 0 5 (5/7) 5 7 5 7/17 5 (5) 0 5 (5) 0 5

To Coda 1 ☐

E5 G5 E5 C5 A5 2nd time, Gtr. 5: w/ Fill 1
B \flat 5 A5 E5 B \flat 5 A5 E5 A5

How ____ long, ____ 'cause my faith is break - ing. The pure and di - vine ____ are dig - gin' me, dig - gin' me down. _

P.M. -----| P.M. 1/2 1/2

2 0 2 5 2 5 0 5 (5/7) 5 7 5 7/22 5 (5) 0 5 (5) 0 5

Fill 1
Gtr. 5 (elec.)

f
w/ dist.

22

Interlude

Gtr. 4

The musical score for guitar 4 consists of a melodic line on a single staff and a corresponding fretboard diagram below it. The melodic line is written in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, and a final measure with a 'P.M.' (Pedal Point) marking. The fretboard diagram shows the string layout with fingerings indicated by numbers 0 through 8. A wavy line above the staff indicates a tremolo effect.

§§

Gtr. 2 tacet

[illegible]

Gtr. 4

The musical score for guitar 4 consists of a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together. Below the staff, there are five pickup indications: "P.M. - 4", "P.M. -----", "P.M. - 4", "P.M. - 4", and "P.M. -----". Below these indications is a fretboard diagram with five measures. The first measure shows frets 7 and 5, with a 7/5 chord symbol. The second measure shows frets 7 and 5, with a 7/5 chord symbol. The third measure shows frets 7, 5, 10, and 10, with a 7/5 chord symbol. The fourth measure shows frets 7 and 5, with a 7/5 chord symbol. The fifth measure shows frets 7 and 5, with a 7/5 chord symbol. The fretboard diagram is a simplified representation of the guitar neck, with lines for the strings and numbers for the frets.

D5 E5 D5 F5 G5 F5 G5 F5 G5 F5 Ab5

oh. _____ Oh, oh. _____

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). It consists of three measures. The first measure contains a whole rest. The second measure contains a whole note chord with notes D5 and F5, with a slur over the notes. The third measure contains a whole note chord with notes G5 and Ab5, with a slur over the notes. Below the staff, the lyrics 'oh. _____', 'Oh,', and 'oh. _____' are aligned with the measures.

The Rose Tree

P.M. --|

P.M. --|

P.M. -----|

P.M. --|

7	9	7	10	10	10	12	12	12	12	10	12	12	12	12	12	12	12	10	12	13	13
5	7	5	8	8	8	8	10	10	8	8	10	10	10	10	10	10	10	8	11	11	11

F5 G5

F5 G5

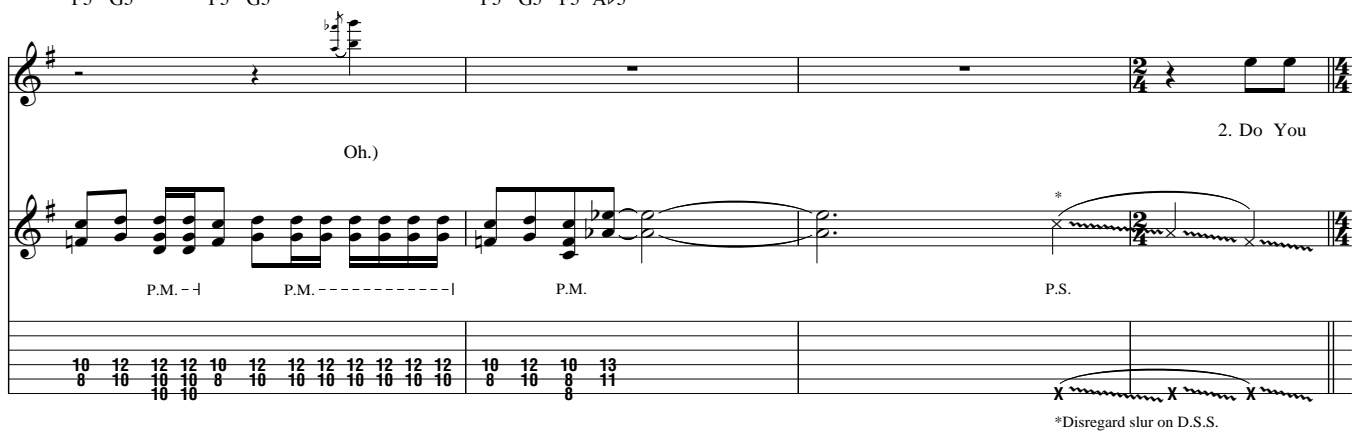
F5 G5 F5 Ab5

Oh.)

2. Do You

P.M. - | P.M. ----- | P.M. P.S.

*Disregard slur on D.S.S.



Verse

Gtr. 4: w/ Riff B
E5

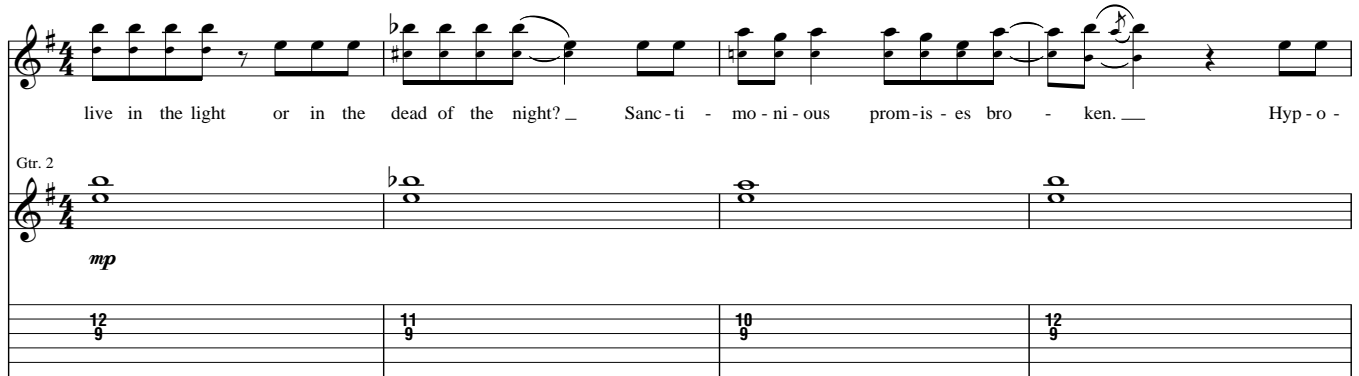
F5 E5 F5 E5

G5 A5

live in the light or in the dead of the night? _ Sanc-ti - mo - ni - ous prom-is - es bro - ken. _ Hyp - o -

Gtr. 2

mp

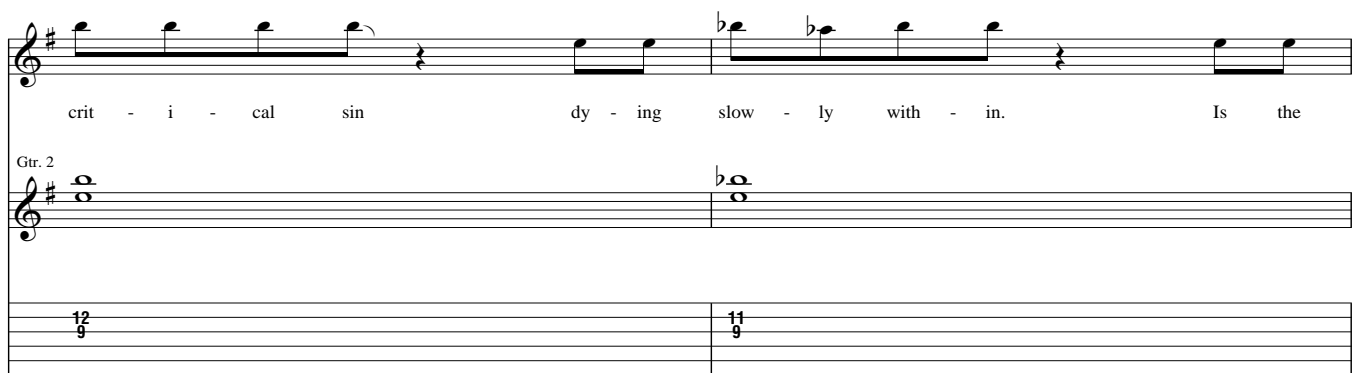


E5

F5 E5 F5

crit - i - cal sin dy - ing slow - ly with - in. Is the

Gtr. 2



Gtr. 4

P.M. ----- | P.M. ----- |



G5 F#5 E5 A5 G5 A5 G5 E5 G5 A5 Bb5 A5 G5 E5 C5

brim-stone and fi - re. So come on, Je - sus, don't keep us wait - ing just for

P.M. -----| P.M. -----| P.M. -----|

2 2 2 2 2 3 2 0 5 5 3 5 5 2 2 2 2 2 2 2 5 7 8 8 7 5 2 5

⌘ Coda 1

Guitar Solo

Gtr. 4: w/ Riff A (1st 6 meas.)

E5 E(b5) A5 G5 A5 G5

Gtr. 5

12 12 11 12 11 (12) (12) 12 14 14 14 1/2 14

E E(b5) E5 G5 A5

12 12 11 12 11 12 (11) (12) 12 14 14 14 1/2 (14) 12 14 12 14

E5 E(b5) A5 G5 A5 G5

14 12 15 12 14 (14) 12 14 14 12 (12) 14 12 12 (12) 14 12 13 14

P.H.

E5

E(b5)

G5

A5

Gtr. 5

P.M. - - P.H.

Pitch: B

Gtr. 4

P.M. - - - - -

P.H. grad. bend

Pitch: E

Interlude

Gtr. 4 tacet
EmGtr. 5 tacet
Em(add9)

C(#11)/E

A5/E

Gtr. 5

*w/ delay

*Set for quarter-note regeneration w/ 3 repeats.

Riff E

Gtr. 6 (elec.)

mf
w/ clean tone
let ring throughout

End Riff E

Gtr. 6: w/ Riff E
Em

Em(add9)

C(#11)/E

A5/E

Gtr. 2

mf
w/ e-bow

fdbk.

Gtr. 7 (elec.)

mf
w/ clean tone
let ring throughout

Bridge

Gtr. 7 tacet
Gtr. 6: w/ Riff E (2 times)

Em
*(Dm)

Em9/D
**(Dm9/C)

Csus2(#11)
(Bb^bsus2(#11))

C(#11)
(Bb(#11))

C(#11)/D
(Bb(#11)/C)

How will I _____ know You, Mis - ter Je - sus Christ? _

Gtr. 2 Riff F

12 11 (11)/12 9

Riff G

End Riff G

Gtr. 8 (elec.)

mp

6 7 6 5 10 7 6 0 8 5 6 0 8 7 6 0 7

*Symbols in parentheses represent chord names respective to Gtr. 8.

**Bass plays D.

Gtr. 8: w/ Riff G

Em
(Dm)

Em9/D
(Dm9/C)

Csus2(#11)
(Bb^bsus2(#11))

C(#11)
(Bb(#11))

C(#11)/D
(Bb(#11)/C)

Have You al - read - y _____ been here once _ or twice? _

End Riff F

Gtr. 2

12 11 14 12

Gtr. 4

22

Gtr. 2: w/ Riff F
Gtr. 4: w/ Riff D
G5 E5

G5 F#5 E5 A5 G5 A5 G5 E5

D5 E5 C5 F5 E5 F5

The Son of Man _____ or ob - so - lete _ fa - cade. _

Verse

Gtr. 1: w/ Riff A (2 times)

Bm

Bm(add9)

Gtr. 2 tacet

Bm

1. Give me your mon - ey, I'll sell you my vote. I prom - ise I'll save you while I'm

Gtr. 2

(10)

Bm(add9)

Bm

Bm(add9)

cut-ting your throat. You want to feel pleas - ure, look in - to my eyes. I'm gon - na

Voc. Fig. 1

(Ah, ah,

*Gtr. 3 (dist.)

f

16/14 9/12

7 7 5 7 7 7 5 7 7 7 7 5 7 7 7 5 7 7

*Two gtrs. arr. for one.

Bm

Bm(add9)

swear on the Bi - ble while I'm feed - ing you lies.

End Voc. Fig. 1

ah, ah.)

7 7 5 7 7 7 5 7 7 7 7 5 7 7 7 24

Chorus

Bm

Gmaj7/B

My touch thick - ens your blood, I know the things that you love.

Gtr. 1 Riff B

11 12 14 11 12 14 11 12 12 12 14 12 12 14 12 12

Gtr. 3 Riff B1

5 7 7 7 5 5 7 7 5 7 7 7 1/2 (7) 5 7 5 7 7 7 5 5 7 7 5 7 7 7 1/2 (7) 5 7

Bm7

Gmaj7/B

My voice swal - lows the pur - est heart - beat.

End Riff B

14 12 14 14 12 14 14 12 12 12 14 12 12 14 12 12

End Riff B1

5 7 7 7 5 5 7 7 5 7 7 7 1/2 (7) 5 7 5 7 7 7 5 5 7 7 5 7 7 7 1/2 (7) 5 7

To Coda

Gtrs. 1 & 3: w/ Riffs B & B1

Bm

Gmaj7/B

Bm7

Gmaj7/B

I'm your coun - ter - feit friend. I'll still be here 'til I cru - ci - fy you, I cru - ci - fy you a - gain.

Bm Bsus2

Gtr. 1

Bm Gtr. 2 Bsus2

Gtr. 2

*Vol. swell

Gtr. 3

Gtr. 1

**Vol. swell

Verse

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Riff A (2 times)

Bm Bm(add9)

2. Give me your he - roes, your sin - ners and saints. ____ A

Gtr. 3 Riff C

Gtr. 1

2.

Guitar Solo

A5 G5 E5 A5 E5

Gtr. 2

w/ wah-wah P.S.

let ring -----

3 0 0 2 15 14

15 14 (14) (14) 12 14 5 12

0

Gtr. 4 (dist.)

mf

12 9

Gtr. 3

P.M.

1/4

P.M.

(5) 7 5 0 3 (3) 0 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C/E

11 11 3 3

T T T T T T T T T T T T T T

16 14 16 14 12 16 14 16 14 12 16 12 16 12 11 16 11 16 12 11 16 11 16 11 16 11 16 9 11 16 9 7 16 9 16 7 9

10 14

13 10

(13) (10)

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E7(no3rd)

8va

grad. bend - - - - -

12 14 16 13 15 17 14 15 17 17 17 17

1/4 1/2 3/4

15 12

P.M. - - - - -

0 0 0 0 0 0 0

Outro

Gtr. 1: w/ Riff B (3 times)
Gtr. 3: w/ Riff B1 (1 3/4 times)
Gtr. 4: tacet

Bm

Gmaj7/B

I've been a - round here ____ for ____ a

8va - - - - -

Gtr. 2

mp

1 17

Bm7

Gmaj7/B

long, long ____ time. ____

8va - - - - -

mf

(17) 21 19 19 22 22 22 11

Bm Gmaj7/B

I'll be a - round un - til your

mp

8va

Bm7 Gtr. 3: w/ Rhy. Fill 1 Gmaj7/B

soul is mine, un - til your soul is

8va

Gtr. 3: w/ Riff B1 Bm Gmaj7/B

mine.

loco

P.M. - - - 1/2

Rhy. Fill 1 Gtr. 3

Bm7 Gmaj7/B

let ring --| P.M. -- -| 1/2 (11) P.M. -- -| P.M. -- -| P.M. -- -|

Chorus

Gtrs. 1 & 3: w/ Riffs B & B1 (2 times)

Bm Gmaj7/B

My touch thick - ens your blood, I know the things that you love.

Riff D P.M. -- -| 1/2 (11) P.M. -- -| 1/2 (11)

Bm7 Gmaj7/B

My voice swal - lows the pur - est heart - beat.

let ring --| P.M. -- -| 1/2 (11) P.M. -- -| P.M. -- -| P.M. -- -| P.M. -- -| P.M. P.M.

End Riff D

Gtr. 2: w/ Riff D Bm Gmaj7/B Bm7

I'm your coun - ter - feit friend. I'll still be here 'til I cru - ci - fy you, I

Gmaj7/B Bm

cru - ci - fy you a - gain.

Outro Gtr. 1: w/ Riff A (till fade) Bm *Begin fade* *Fade out* 6

from Ozzie Osbourne - *Scream*

Fearless

Words and Music by Ozy Osbourne, Kevin Churko and Adam Wakeman

Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Intro

Free time

Moderately fast ♩ = 148

N.C. E5 N.C. E5 N.C.

Gtr. 1 (dist.) 15ma fdbk. w/ bar fdbk. w/ bar

TAB 4 (4) Pitch: F# **Vol. swell -1 -1/2 slack -1/2 -3 1/2

*Gtr. 2 (dist.) f

TAB 2 2 2 2

*Doubled throughout

E5 N.C. E5 N.C.

3 w/ bar w/ bar grad. bend

3 3 4 2 1/2 9 9

-3 1/2 -3 1/2 -3 1/2 -2 1/2 -6

***w/ Digi-Tech Whammy Pedal & harmonizer

***Whammy Pedal set for one octave below in toe-down position.
Harmonizer set for a major third above.

A5 C5 Eb5 A5 C5 Eb5 E5 F#5 G5

8va fdbk. loco string noise

1/2

Pitch: C

Gtr. 1 tacet A5 C5 Eb5 A5 C5 Eb5 E5 F#5 G5

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 2

Verse

2nd time, Gtr. 4 tacet

*A5 G5 Bb5 G5 A5 G5 C5 Bb5 A5 G5 Bb5 G5 A5 C5 D5 G5

1. No prayers _ left for he - roes, the dead won't see _ the end - ing.

2. I an - swer no ques - tions, you will _ o - bey _ my or - ders.

Gtr. 3 (dist.)

mf

P.M.---

Gtr. 2

P.M. --- P.M. ---

*Chord symbols reflect implied harmony.

Fill 1

Gtr. 2

1 1/2 1 1/2 1 1/2

(9)

2nd time, Gtr. 2: w/ Fill 2

A5 G5 B♭5 G5 A5 G5 C5 B♭5 A5 G5 B♭5 G5 A5 C5 D5

War start - ed by rich men, won't stop the poor — from dy - ing.
 I'll pun - ish all sin - ners, this bat - tle has — no bor - ders.

P.M. ----- 4

P.M. --- 4 P.M. Harm. *

*Harm. located approx. three-tenths the distance between the 2nd & 3rd frets.

2nd time, Gtr. 2: w/ Fill 3

A5 G5 B♭5 G5 A5 G5 C5 B♭5 A5 G5 B♭5 G5 A5 C5 D5 E♭5

I'll grant _ you your death _ wish, it's not just time — I'm kill - ing.
 No sav - ing sal - va - tion, your soul is stained _ and rust - ed.

P.M. -----

P.M. --- 4 P.M. Harm.

Fill 2
Gtr. 2

8va ----- 1

17 (17) ----- (17)

Fill 3
Gtr. 2

12 (14)

A5 G5 Bb5 G5 A5 G5 C5 Bb5 A5 G5 Bb5 G5 Eb5 E5 F#5 G5

Blood's thick - er than wa - ter, it's too - late - to sur - ren - der.
I fol - low no lead - er, my vig - i - lan - te - jus - tice.

P.M. -----

P.M. --- P.M. ---

5 5 5 3 6 3 5 5 5 3 3 6 5 5 5 3 6 3 5

7 7 6 3 7 7 3 6 7 7 8 8 9 9 11 11 12
5 5 5 3 5 5 6 6 7 7 9 9 10

Pre-Chorus

Gtr. 3 tacet

2nd time, Gtr. 4: w/ Fill 4

C5

B5

A5

G5

Bb5

I'd This will be your last stand. _
rath - er die on my feet _

Gtr. 4 (dist.)

f

10 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20

Rhy. Fig. 2

Gtr. 2

5 4 (4) 7 7 7 X 3 X 6
3 2 (2)

8va -----

Fill 4
Gtr. 4

5 6 5 5 6 3

20 20 17 15 19 19 17 15 20 20 17 15 19 17 15 22 22 20 17 23 23 23 20 17 22 22 20 17 23 (23)

1/2

A5 G5 Bb5 C5 Gtr. 4 tacet D5 G5

I than wash live the a blood life from on my my hands. _____
 knees. _____

8va -----

trumpet trumpet trumpet

17 (20) 16 (19) 18 (15) 17 14 17 14

End Rhy. Fig. 2

7 5 7 5 X 7 5 X 5 3 X 8 5 3 7 5 (7/5) 12/10 12/10

Chorus
Half-time feel

E5 N.C. E5 N.C. E5 N.C. C5 D5 Eb5 D5

I am war - ri - or, I'm fear - less.

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.H. 1/2

Pitch: C# C# C#

Gtr. 3 Rhy. Fig. 3A End Rhy. Fig. 3A

1/2

End half-time feel

E5 N.C. E5 N.C. E5 N.C. C5 D5 Eb5 D5 Eb5 D5

Rhy. Fill 1 **End Rhy. Fill 1**
*Gtrs. 2 & 3

D.S. al Coda

End Riff A

[illegible]

Interlude

G5	$A^b(b5)$	F5	G5	$A^b(b5)$	F5	G5	$A^b(b5)$	F5	G5	$A^b(b5)$	F5
----	-----------	----	----	-----------	----	----	-----------	----	----	-----------	----

mp

w/ wah-wah
let ring - - -

Gtr. 2: w/ Riff B (1 3/4 times)

G5 Ab(b5) F5 G5 Ab(b5) F5 G5 Ab(b5) F5 G5 Ab(b5) F5

Gtr. 4 tacet

G5 Ab(b5) F5 G5 Ab(b5) F5 G5 Ab(b5) F5

I'm more than man, more than ma - chine.

Detailed description: This musical notation is for guitar 4, which is in a 4-measure rest (tacet). The notation shows a sequence of chords: G5, Ab(b5), F5, G5, Ab(b5), F5, G5, Ab(b5), and F5. The lyrics 'I'm more than man, more than machine.' are written below the staff, with the chords G5, Ab(b5), F5, G5, Ab(b5), and F5 corresponding to the words 'I'm', 'more', 'than', 'man', 'more', and 'than' respectively. The final chord G5 corresponds to the word 'ma'.

Guitar Solo

D5 Eb5 F5 A5 G5 Bb5 G5 A5 G5 Bb5 A5 G5 Bb5

Gr. 4

8va

f
P.S.

6

3

1 1/2 1

18 12/19 17 20 20 (20) 20

20 (20) 20 18

Gtr. 2

Rhy. Fig. 4

wah-wah off

P.M. - - - - -

End Rhy. Fig. 4

7 7 8 8 10

5 6 8

7 5 5 8

5 5 5 5 5 5 5 5 5 5

Gtr. 2: w/ Rhy. Fig. 4 (3 times)

A5 G5 Bb5 G5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5

[illegible][illegible]

Gtr. 2: w/ Rhy. Fig. 2
C5

A5 G5 Bb5 A5 G5 Bb5 C5 D5 G5

I wash the blood from my hands. —

8va —

let ring —

20 19 (19) 20 19 (19) 20 19 (19) 20 19 (19) 20 22 20 22 (22) 20 22 (22)

17 19 17 19/21

Half-time feel

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A (4 times)
Gtr. 4 tacet

— I am war - ri - or, I'm fear - less. No pain,

no mer - cy, no weak - ness, I, I, I am

war - ri - or I'm fear - less. No pain, no mer - cy,

Outro

Gtrs. 2 & 3: w/ Rhy. Fill 1

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff A (2 times)

E5 N.C. C5 D5 Eb5 D5 Eb5 D5 8

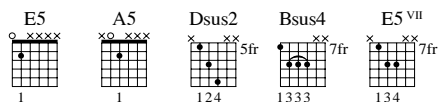
no weak - ness. I, I, I'm fear - less.

Detailed description: This system of musical notation continues the melody from the first system. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords E5, N.C. (Natural Chord), C5 D5, Eb5 D5, and Eb5 D5 are indicated. The lyrics 'no weak - ness. I, I, I'm fear - less.' are written below the staff. The melody consists of eighth and quarter notes, with a final measure containing a whole note and a repeat sign. The number '8' is written above the final measure, indicating the end of the system.

from Ozzie Osbourne - *Scream*

Time

Words and Music by Ozzy Osbourne and Kevin Churko



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately slow ♩ = 88

A5

F/A

Asus4

A

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 1

*Strings arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

A5

F/A

Asus4

A

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2 (clean)

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

**A

F/A

Aadd4

A

Voc. Fig. 1

Riff A

End Riff A

Gtr. 3 (clean)

**Chord symbols reflect overall harmony.

Gtr. 3: w/ Riff A

A

F/A

Aadd4

A

End Voc. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Rhy. Fig. 2 (4 times)
Gtr. 3: w/ Riff A (4 times)

A F/A Aadd4 A

1. The time has come — for you — to make up your — own — mind. —

Gtr. 4 (clean) **Riff B** **End Riff B**

mp
let ring throughout

9 10 9 10 9 10 9 10 9 10 12 10 12 10 12 10 10 9 10 9 10 9 10 10

*w/ echo set for half-note regeneration w/ 1 repeat.

F/A Aadd4 A

Stop look-ing for — the — an - swers — that you'll nev - er — find. —

F/A Aadd4 A

Save all your tears — for — when — you — real - ly need — to cry. —

F/A Aadd4 A

Don't wish your life — a - way, — just spread — your wings — and — fly. —

**w/ echo set for quarter-note regeneration w/ 2 repeats.

***w/ echo set for half-note regeneration w/ 1 repeat.

Pre-Chorus

F#m D

Time waits for no — one, yeah. — It's nev - er what it seems. — Stop

Gtr. 5 (dist.) **Rhy. Fig. 3A**

mf
let ring — — — — — | let ring — — — — — |

4 6 7 5 7 6 6 7 5 7 7

Gtr. 2 **Rhy. Fig. 3**

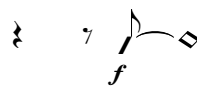
let ring — — — — — | let ring — — — — — |

2 2 2 2 2 2 2 2 3 2

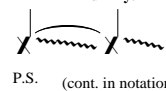
Bm

E5

Rhy. Fill 1

Gtr. 6
(dist.)

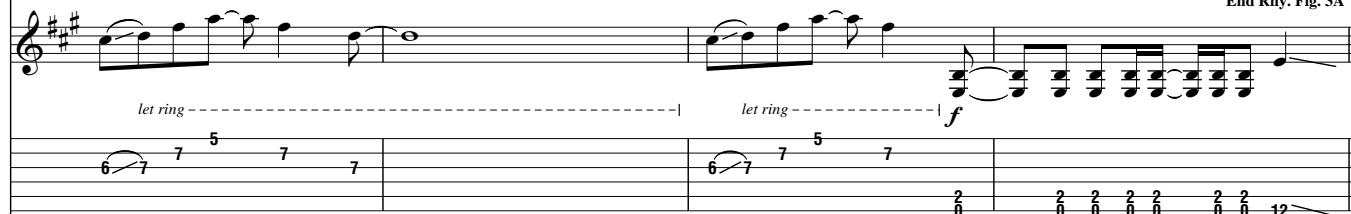
End Rhy. Fill 1



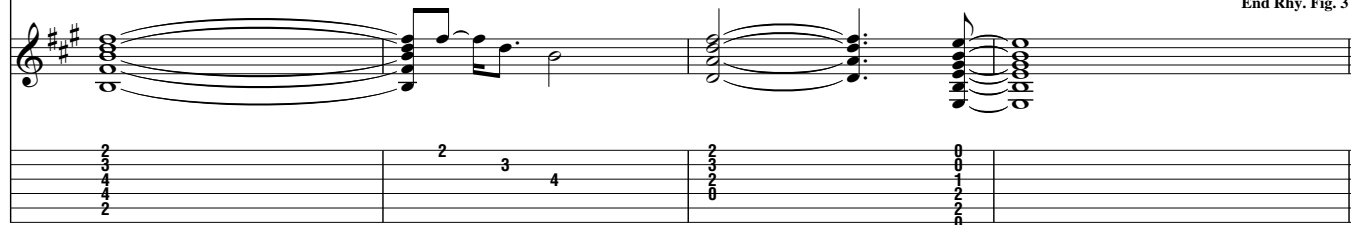
P.S. (cont. in notation)



End Rhy. Fig. 3A



End Rhy. Fig. 3



Chorus

Gtr. 2 tacet

F#m

D/F#



Riff C

*Gtrs. 5 & 6



*Composite arrangement

A

C#7/G#



F#m D/F#

And I know it's wast - ing a - way. _____ We don't plan for when it

2 2 0 2 2 2 0 2 5 4 2 0 2 2 0 2 2 2 0 2 0 2 2 4

A C#7/G# C#7

goes _____ wrong. The time that we lose _____ we will nev - er find.

End Riff C
(cont. in slashes)

5 5 4 5 5 5 5 4 5 4 4 4 2 4 6 4 6 4 6 4 6 4

Interlude

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3: w/ Riff A (2 times)

A5

Gtrs. 5 & 6

Time. _

Gtr. 7 (dist.)

mf
w/ slide

*w/ echo set for quarter-note regeneration w/ 8 repeats.

Gtr. 4: w/ Riff B
Gtrs. 5 & 6 tacet

A F/A Aadd4 A

14 14/15\14 (14)/15\14 (14) 10 (10)\5 6 6 5 5/7 (7)

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3: w/ Riff A (2 times)
Gtr. 4: w/ Riff B (2 times)

Gtr. 7 tacet

A F/A Aadd4 A

2. Can't hide the clock when ev - 'ry line shows on your face.

*w/ echo set for half-note regeneration w/ 3 repeats.

F/A Aadd4 A

So take it slow, you'll nev - er win the hu - man race.

Pre-Chorus

Gtrs. 2 & 5: w/ Rhy. Figs. 3 & 3A

F#m

D

Time waits for no one, yeah. Ev - 'ry - thing must change. Stop

Bm

Gtr. 6: w/ Rhy. Fill 1
D

E

run - ning to the fu - ture. Start liv - ing for to - day, yeah.

Chorus

Gtrs. 5 & 6: w/ Riff C

F#m

D/F#

A

C#7/G#

This life, fad - ing a - way. This life, tick - in' like a time bomb read - y to blow your tor - tured mind.

F#m

D/F#

A

C#7/G#

C#7

And I know it's wast - ing a - way. We don't plan for when it goes wrong. The time that we lose we will nev - er find.

Gtr. 8 (dist.)

f P.S. P.M. ---

12 14 12 14 16 14 16

Guitar Solo

Gtrs. 5 & 6: w/ Riff C

F#m D/F# A C#7/G#

Time. _

let ring -----|

1 hold bend

17 16 17 16 17 16 17 16 (16) 14 16 17 16 (16) 14 16 16 14 13 14 13 14 13 16 13 16 14 12 11 12 11 14 11 14 12 11

F#m D/F#

1 14 14 17 17 (17) 14 17 14 17 14 17 14 17 14 16 14 16 14 16 14 16 14 16 (16) 9/16

A C#7/G#

14 16 17 14 16 18 14 16 17 14 16 18 16 18 19 16 18 19 16 18 19 16 18 19 16 18 19 17 19 21 17 19

C#7

8va -----

21 17 19 21 17 19 21 16 17 19 21 21 21 21 21 21 21 21 19 19 21 19 17 19 21 17 19 21 17 19 21 17

Bridge

Dsus2

Bsus4

Dsus2

E5^{vii}

Gtrs.
5 & 6

(cont. in notation)

Just live ev-'ry mo - ment of _ each day, _ 'cause death is the price _ we all _ must _ pay. _

8va -----

loco

P.S.

19 (19) (19) 17 17 19 19 19 17 (17) 19 19 19 17 (17)

*2nd string caught under bend finger.

Chorus

Gtr. 8 tacet

F#m

D/F#

A

C#7/G#

7 This life, fad - ing a - way. This life, tick - in' like a time bomb read - y to blow

Gtrs. 5 & 6

*Vocs. are electronically processed.

17 5 5 4 5 5 5 5 4 5 4

Gtrs. 5 & 6: w/ Riff C (last 5 meas.)

F#m

D/F#

A

C#7/G#

your tor - tured mind. And I know it's wast - ing a - way. We don't plan for when it goes wrong. The time that we lose

Gtrs. 5 & 6: w/ Riff C

C#7

F#m

D/F#

we will nev - er find. Time. This life, fad - ing a - way. This life, tick - in' like a

Gtr. 8

8va

1 1/2 (19) 17 (17) 19 (19) 17

**2nd string caught under bend finger.

A

C#7/G#

F#m

D/F#

time bomb read - y to blow your tor - tured mind. And I know it's wast - ing a - way.

8va

loco

P.M. †

19 (19) 17 17 19 17 16 (16) 14 17 17 17

4 12 16

A C#7/G# C#7

— We don't plan for when it goes — wrong. The time that we lose — we will nev - er find.

Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)
 Gtr. 1: w/ Rhy. Fig. 1 (till fade)
 Gtr. 2: w/ Rhy. Fig. 2 (till fade)
 Gtr. 3: w/ Riff A (till fade)
 Gtr. 4: w/ Riff B (till fade)
 Gtr. 8 tacet

A5

Gtrs.
5 & 6

Time. —

*w/ echo set for quarter-note regeneration w/ 8 repeats.

Begin fade

Gtrs. 5 & 6 tacet

A

F/A

Aadd4

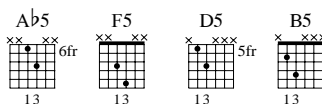
A

Fade out

from Ozzie Osbourne - *Scream*

I Want It More

Words and Music by Ozzie Osbourne and Kevin Churko



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Free time

*Gtr. 1 (Sound effects)

N.C. **E5

mf

Gtr. 1

Gtrs. 2 & 3 (dist.) *divisi*

f P.S.

T
A
B

13 16 15 14 16 15 14 15 13 13

*Piano arr. for gtr.

**Chord symbols reflect basic harmony.

Moderately slow ♩ = 80

Gtr. 1 tacet

Em

Bb5 C5 G5 A5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 2 & 3

f

1/2 1/2 1/2

7 (7) 5 7 5 3 0 7 (7) 5 7 5 3 0 7 (7) 5 7 5 3 0 3 5 5 7

Em

G E5 F# F E5 G5 A5 E5 A5 G5 Bb5 A5 G5 E5 N.C.

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2

8va γ loco

P.H. P.M. P.M.

1/2 1/2 1/2

7 (7) 5 7 5 3 0 7 (7) 7 9 7 0 5 7 0 7 5 3 5 (5) 3 2 0

Pitch: C#

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtr. 3

8va γ loco

P.H. P.M. P.M.

1/2 1/2 1/2

7 (7) 5 7 5 3 0 7 (7) 7 10 7 9 8 0 5 7 0 7 5 3 5 (5) 3 2 0

Pitch: A

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5
Rhy. Fig. 3 **End Rhy. Fig. 3**
 Gtrs. 2 & 3

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 E5 A5 E5 G5 A5
Rhy. Fig. 4 **End Rhy. Fig. 4**

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 3
 2nd time, Gtr. 4 tacet

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5
 *-----| *-----|

1. Life is not e - ter - nal. It's sane and then a freak show.
 2. Our des - ti - ny con - nect - ed, in - vit - ed, un - ex - pect - ed.

*w/ echo set for quarter-note regeneration w/ 1 repeat (where indicated, next 8 meas.).

Gtrs. 2 & 3: w/ Rhy. Fig. 4

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 E5 A5 E5 G5 A5
 *-----|

It's all we have un - til it's all gone.
 Life is - n't fair, but still it goes on.

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5
 *-----| *-----|

A split sec - ond can last for - ev - er. No for - tune can make it bet - ter.
 We all live then we all die. Say hel - lo then say good - bye.

Gtrs. 2 & 3: w/ Rhy. Fig. 4

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 E5 A5 E5 G5 A5
 *-----|

One heart - beat just un - til the last one.
 The sun will set un - til the next dawn.

§ Pre-Chorus

3rd time, Gtrs. 4 & 5 tacet

A5 G5 E5

G \sharp 5 G5 E5

G5 E5 G5

A5 G5 E5

G5 E5

G5 E5 G5

1., 3. Rung by rung on the lad - der, don't slow down, on - ly fast - er.
 2. Inch by inch o - ver old bones, shak - ing hands with the dead souls.

*Gtrs. 2 & 3

*Composite arrangement
 **w/ echo (as before)

*Composite arrangement

****w/ echo (as before)**

A5 G5 E5 G#5 G5 E5 G5 E5 G5 A5 G5 E5 G5 N.C.

Knock your - self out, does - n't mat - ter. } An - y - thing to get what you want.

Musical score for "The Wind" by Peter Max. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The bass line starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, and a quarter rest. The second system continues the melody and bass line. The melody ends with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The bass line ends with a quarter rest, followed by eighth notes G2, A2, B2, C3, and a quarter rest. The score includes performance instructions: "P.M." (Palm Mute) and "***Trem. pick while gradually sliding down string." (Tremolo, pick while gradually sliding down string).

Chorus

E5

G5

D5

F5

The musical score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 7/8. The melody is characterized by eighth and sixteenth notes, with some measures containing rests. The lyrics are written below the staff, with some words underlined. The score includes a repeat sign and a first ending bracket. The piece concludes with a double bar line and a repeat sign.

How much can you get now? What's _ the cost? _ Tell me, was it ev - 'ry - thing you want - ed, ev -
 (I _____ want it more.) _

let ring ----- }

P.M. - 1

E5 G5 D5

- 'ry - thing you want - ed? How much is e-nough now? What ___ was lost? _ Tell me, was it
(I _____ want it more.) _

let ring -----

P.M. -- 4

To Coda

F5 E5 F5 E5

ev - 'ry - thing you want - ed? Ev - 'ry - thing you want, _ I want it

P.M. -- 4 P.M. -- 4 P.M. -- 4

1.

Em F5

more. _____ I want it

Gtr. 4 (dist.)

mf

Gtrs. 2 & 3

1/2 1/2 1/2 1/2

P.M. -- 4

*w/ echo (as before)

Em Bb5 A5 G5

more. _____

14 12 14 12 (12) 14 12 14 12 (12)

1/2 7 (7) 5 7 5 3 0 7 5 3 0 7 5 3 0 6 6 5 5 3

*w/ echo (as before)

P.M. P.M. P.M.

2.

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

more. _____

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

Gr. 4

f

2 12 5 10

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (6 times)

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

P.M. _____

14 16 14 12 14 12 14 15 14 12 14 12 14 16 14 12 14 12 14 15 14 12 14 12 14 12 12 14 15 17

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

P.M. _____

14 16 14 12 14 12 14 15 14 12 14 12 14 16 14 12 14 12 14 15 14 12 14 12 14 12 12 14 15 17

E5 G5 E5 G5 8va E5 G5 E5 G5

let ring -----|

17 19 (19) 17 17 20 19 17 20 17 19 17 20 17 19 22 22 19 22 19 17 19

E5 G5 E5 G5 E5 G5 E5 G5

8va -----| loco

17 20 17 20 17 20 17 19 17 19 16 19 16 19 16 19 17 19 17 19 19 (19) 17 19 17 19 (19) 3

E5 G5 E5 G5 E5 G5 E5 G5

12 11 12 11 8va -----|

9 10 12 10 9 12 9 10 12 10 9 10 12 14 12 10 14 11 12 14 12 11 14 11 12 14 11/12 14 16 14 12 16 14 15 17 15 14 17 14 15 17 14 15 17 18

E5 G5 E5 G5 E5 G5 E5 G5

8va -----| loco

12 17 15 19 22 19 17 21 22 21 19 17 20 18 22 1 hold bend 22 22 (22) 20 22 (22) 7 16

E5 G5 E5 G5 E5 G5 E5 G5

17 15 16 15 16 14 16 14 15 14 15 13 15 13 14 13 14 12 14 12 13 12 13 11 13 11 0 13

E5 G5 E5 G5 E5 G5 E5 G5

1/2 (13) (13) 11 10 12 10 (10) 12 10 12 11 12 11 9 12 9 11 9 12 9 12 9 12 9 12 9 12 10 12 10 12 10

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

Gtr. 4

12 (12) 12/14 13 14 (15) 15 (16) 17 (18) (17)

Riff A

Gtr. 5 (dist.)

mf

7 8 8

Riff A1

Gtr. 6 (dist.)

mf

0 6 6 1 1 1/3

Gtrs. 5 & 6: w/ Riffs A & A1

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

Gtr. 4

12 15 (12) (15) 19 22 18 21 18 21 (18) (21) 11 18 18 19 21 22

Interlude

E5 F5 E5 F5 E5 D5 E5 D5 E5 F5 E5 B5 C5 D5 E5 D5 C5 B5

Gtr. 4

loco

22 22 18

Gtrs. 2 & 3

7 0 0 8 0 0 7 0 0 8 0 0 5 0 5 7 0 0 8 0 0 7 0 0 7 8 10 7 10 8 7

G⁷ Dm Bbm(maj7)

Gtr. 1

9 5 8 5 6 5 6 7 8 7 8 5 6 6 10 6 8 10 11 10 11 8 9 11 13 15 17

rit.

Tempo I

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

8va -

Gtr. 5

grad. bend 22 22 (22) 20 grad. bend 22 22 (22) 20 hold bend

Gtr. 4

grad. bend 14 14 (14) 12 grad. bend 14 15 14 (14) 12 hold bend

D.S. al Coda

Gtrs. 2 & 3: w/ Rhy. Fig. 4

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 E5 A5 E5 G5 A5

8va -

grad. bend 22 (22) 22 (22) 22 20 22 (22) 20 21 19

grad. bend 14 (14) 14 (14) 14 12 14 (14) 12 14 12

⌘ Coda

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Em

Bb5

C5 G5

A5

more. — *w/ echo (as before)

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

Em

G E5 F# F

E5

G5 A5

E5 A5 G5

Bb5 A5 G5 E5 N.C.

more. — *w/ echo (as before)

from Ozzie Osbourne - *Scream*

Latimer's Mercy

Words and Music by Ozzy Osbourne and Kevin Churko

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro
Moderately slow ♩ = 80

N.C. *Eb5 D5 Eb5

Gtr. 3 (clean) (Bass) Riff A End Riff A

mp
w/ amp tremolo
let ring throughout

1/4 1/4

T A B

Gtr. 4 (clean) Riff A1 End Riff A1

mp
let ring throughout

T A B

Gtrs. 1 & 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f P.M. - 1 P.M. - - - - - 1 P.M. - 1 P.M. - - - - - 1

T A B

*Chord symbols reflect basic harmony.

Gtrs. 1 & 2; w/ Rhy. Fig. 1
Gtrs. 3 & 4 tacet

D5

Eb5

Gtr. 5 (dist.)

f
w/ wah-wah

1 1 0 X 3 X 5 1 0 X 5 1

Pre-Chorus

Gtr. 3 tacet
F5

G \flat 5

I won't say I don't know _____ what I'm do - ing.

Rhy. Fig. 2

Gtr. 1

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

3 3 X X 3 3 X X 3 3 X X 3 3 X 4

Rhy. Fig. 2A

Gtr. 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

3 3 X X 3 3 X X 3 3 X X 3 3 X 4

F5

G \flat 5

G5

F5

D5

G5

A \flat 5

D5

A5

D5

C5

I won't say that I'm sor - ry. (I'm _____ sor - ry.) _____

End Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

3 3 X X 3 3 X X 3 4 5 3 0 5 6 0 6 0 7 0 10

Pitch: E

End Rhy. Fig. 2A

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

3 3 X X 3 3 X X 3 4 5 3 0 5 6 0 6 0 7 0 10

Chorus

3rd time, Gtr. 6: w/ Fill 2

D5 C5 D5 B5 D5 Bb5 D5 G5 F5 G5 Ab5 G5 D5 F5

I can't bring you back, _ I can't leave you help - less. I'll
(Help - less. _____)

Rhy. Fig. 3

Gtrs. 1 & 2

P.M. ---| P.M. ---| P.M. -----| P.M. -----| 1/2

0 0 10 10 0 0 9 9 0 0 0 0 0 0 0 0 5 3 5 5 (5) 0 3

Riff B

Gtr. 3

17 15 17 15 15 15 15 15 15 15 15 13 15 13 15

D5 C5 D5 B5 D5 Bb5 D5 G5 F5 G5

make the pain rest in peace. _ Rest in _ peace. _____

End Rhy. Fig. 3

P.M. ---| P.M. ---| P.M. -----| P.M. P.M. ---|

0 0 10 10 0 0 9 9 0 0 0 0 0 0 0 0 5 3 5 3 5 5

End Riff B

17 15 17 15 15 15 15 15 13 15 13 15 12 15 12 15

Fill 2 8va ---

Gtr. 6

(21)

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff B

D5 C5 D5 B5 D5 Bb5 D5 G5 F5 G5 Ab5 G5 D5 F5

I'll turn off the light and swallow your last breath. So Last breath.

D5 C5 D5 B5 D5 Bb5 D5 G5 F5 G5

close your eyes, fall asleep. Close your eyes.) I'll never

1st & 2nd times, Gtrs. 3 & 4: w/ Riffs A & A1 (2 times)
3rd time, Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)

D5 F5 D5 F5 D5 Eb5 D5 F5 D5 F5 D5 Eb5

hurt you. I'll never

Rhy. Fill 2

End Rhy. Fill 2

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

*w/ echo set for half-note regeneration w/ 1 repeat.

To Coda 1

To Coda 2

Gtr. 1: w/ Rhy. Fill 2

D5 F5 D5 F5 D5 Eb5 D5 F5 D5 F5 D5 Ab5

hurt you. (Hurt you.)

Gtr. 2

Gtrs. 1 & 2

P.H. P.S.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)
Gtrs. 3 & 4: w/ Riffs A & A1 (2 times)

Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 6: w/ Fill 1

D.S. al Coda 1

Gtr. 5

D5 Eb5 D5 Eb5

Coda 1

D5 F5 D5 F5 D5 Ab5

Gtrs. 1 & 2

Interlude

D5 F5 D5 F5 D5 Eb5 D5 F5 D5 F5 D5 F5 Eb5

Riff C

End Riff C

[2.]

Guitar Solo

Gtrs. 1 & 2: w/ Riff C (last meas.)

Gtrs. 1 & 2: w/ Riff C (2 times)

F5 D5 F5 D5 F5 Eb5 D5 F5 D5 F5 D5 Eb5 D5 F5 D5 F5 D5 F5 Eb5

Gtr. 6

f grad. bend

P.S. -----|

D5 F5 D5 F5 D5 F5 D5 Eb5 D5 F5 D5 F5 D5 F5 Eb5

grad. bend

1/2

11 10 11 12 9 10 12 10

11 10 (11) 8 22 6

F5

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written on a single staff, featuring a series of eighth notes and quarter notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff.

The musical score for 'The Wind' by Gustav Mahler, showing a complex melodic line with a 6-measure rest and a 5-measure rest, and a corresponding fingering line below.

F5

G5

8va -

grad. bend

1 1/2

3 18 20 18 20 19 18 18 19 18 21 18 21 18 20

G5 F5 D5 G5 Ab5 D5 Ab5 D5 A5 D5 C5 *D.S.S. al Coda 2*

Musical score for 'D.S.S. al Coda 2'. The score is written on a grand staff (treble and bass clefs). The treble staff features a melodic line with various chords indicated above it: G5, F5, D5, G5, Ab5, D5, Ab5, D5, A5, D5, and C5. The bass staff contains a rhythmic pattern with notes and rests, and a series of numbers (20, 18, 21, 18, 20, 18, 21, 18, 18, 18, 21, 18, 20, 18, 21, 18, 20, 18, 21, 21, 21, 21, 21) indicating fingerings or counts. The score concludes with a double bar line and a repeat sign.

⊖ Coda 2

D5 F5 D5 F5 D5 Ab5

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a treble clef and a key signature of one flat. The melody consists of a series of eighth notes, followed by a half note, and then a whole note. The lyrics 'The Rose Tree' are written below the melody. The second system continues the melody, which ends with a whole note. The lyrics 'The Rose Tree' are written below the melody. The score is written in a simple, clear style, suitable for a children's songbook.

from Ozzie Osbourne - *Scream*

I Love You All

Words and Music by Ozzy Osbourne, Kevin Churko and Adam Wakeman

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Free time

N.C.

Gtr. 1 (elec.) (Sound effects) 9 sec.

* w/ dist. fdbk. *mf* w/ bar grad. dive

*Vol. swell -1/2 -1 1/2

Moderately ♩ = 70

Gtr. 1 tacet

Dm(add9)

E7b9/G#

** Dm

Gtr. 1 (acous.)

(11) -2 1/2 slack

Gtr. 2 (acous.)

mp let ring throughout

**Chord symbols reflect implied harmony.

G13(no3rd)

Dm(add9)

Dm

Gtr. 2

Verse
Dm

Dm(add9)

E7^b9/G[#]

We all must stand together now

G13(no3rd)

Dm(add9)

Dm

or one by one we fall.

*Sung behind the beat.

Dm(add9)

E7^b9/G[#]

For all these years you've stood by me.

G13(no3rd)

Dm

rit.

God bless. I love you all.